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ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	MW	Hargail (USA)
CH	Concert Hall (USA)	OL	L'Oiseau Lyre (France)
CLP	Columbia Long Playing (USA)	P	Parlophone (England)
CMM	Columbia Set (USA)	PAT	Pathé (France)
CMMV	Columbia Vinylite Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria (USA)	TC	Technicord (USA)
CT	Capitol-Telefunken	U	Ultraphon (Czechoslovakia)
D	Decca (USA)	V	RCA Victor (USA)
ED	Decca (England)	VDM	Victor automatic Set (USA)
G	His Master's Voice (Europe)	VDV	Victor automatic- vinylite Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VM	Victor manual Set (USA)
INT	International (USA)	VMO	Victor manual-only Set (USA)
IRCC	International Record Collectors Club (USA)	VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

<p style="text-align: center;">The Gramophone Shop Record Supplement</p> <p style="text-align: center;">Yearly Subscription (12 issues) \$1.00 Postpaid</p> <p style="text-align: center;">(Subscriptions begin with January issue)</p>	<p style="text-align: center;">The Gramophone</p> <p>Outstanding English monthly maga- zine for the discriminating record collector.</p> <p>Edited by Compton Mackenzie and Christopher Stone.</p> <p style="text-align: right;">40¢ per issue.</p>
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THE GRAMOPHONE SHOP, Inc.

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The Gramophone Shop, Inc.

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Vol. XII

Record Supplement for June, 1949

No. 5

WINNER OF GRAND PRIX DU DISQUE

LIMITED EDITION

Milhaud: L'homme et son désir—Ballet. Ensemble Roger Désormières conducted by Darius Milhaud. Two 12" imported records in set EDITION DE CHAMPROSAY-CHAI; price complete with folder \$8.50. (Automatic only).

We have just received from France the stunning first recording of Darius Milhaud's ballet, "L'homme et son désir", based on a poem by Paul Claudel. The work, scored for vocal quartet, twelve instrumental soloists and fifteen percussion instruments, has seldom been performed since its composition in 1918. This set, published in a Limited Edition, received the Grand Prix du Disque for 1949.

Bach: St. Matthew Passion—"Complete". (Sung in English). The Bach Choir; The Jacques Orchestra conducted by Dr. Reginald Jacques, with Elsie Suddaby (soprano); Kathleen Ferrier (contralto); Eric Greene (tenor); Bruce Boyce (bass); Gordon Clinton (bass); Henry Cummings (bass); William Parsons (bass); Dr. Thornton Loffhouse (harpsichord); Dr. Osborne Peasgood (organ). Twenty-one 12" imported records in sets ED-EDA101/102/103; price complete with albums \$47.25. (Automatic only).

The development of the musical form of the "Passion", stems from the custom of reading a dramatized version of the Gospel story in Church during Holy Week. Starting before the twelfth century, this practice was expanded and added to in many ways, until the point was reached where the presentation of the Passion became more of a musical undertaking than a purely religious one. This form reached its greatest height in the works which Bach composed on the theme of the Passion. The "St. Matthew Passion", the last and greatest of Bach's essays in this form, was composed during 1728-9, and probably performed for the first time in the latter year. Whether judged from the point of view of form, drama, profound sincerity, or deep religious emotion, there can be no doubt that this is not only one of Bach's greatest works, but one of the masterpieces of all time.

The present recording is virtually complete. However, there are a few brief cuts which might

be noted. The Choral (#21), "Erkenne mich, mein Hüter", the Recitative (#65), "Ja freilich will ich uns das Fleisch", and the Aria (#66), "Komm, süßes Kreuz" are completely omitted. In addition, there are brief cuts in the Aria (#26), "Ich will bei meinem Jesu wachen", in the Aria (#29), "Gern will ich mich bequemen", and in the Recitative (#32), "Und er kam und fand sie aber schlafend".

As a performance, this recording cannot compare to the version done by the St. Thomas, Leipzig group (G-DB6516/DBS6524 and DB6525/31. Automatic, G-DB9165/DBS9173 and DB9174/80). That performance used Bach's original text instead of a translation. With the exception of Kathleen Ferrier, none of the soloists in the present performance have either the vocal or musical stature of Tiana Lemnitz, Karl Erb or Gerhard Hüsch, who are consistently fine in their various roles. Because of the excessive resonance in the recording hall, almost all of the words of the choir and many of the words of the soloists are lost, even though this newer version is sung in English. Part of this obscurity in diction is also due to the fact that a very large choir is used, while the HMV performance uses a smaller, more flexible group, recording in St. Thomas Church.

In addition, the older recording was a better balanced version, although the surfaces were inclined to be somewhat noisy, while the newer recording has the advantages of being almost complete and possessing quiet surfaces.

Beethoven: Sonata No. 1 in D major, Op. 12, No. 1, for Violin and Piano. Joseph Szigeti (violin) and Mieczyslaw Horzowski (piano). Two 12" records in set CMX-312; price complete with album \$4.10. (Also, CLP-ML4133; \$4.85. With: **Schubert: Sonatina No. 1 in D major, Op. 137, No. 1.** Joseph Szigeti (violin) and Andor Földes (piano).)

This set, which was reviewed from the imported pressings in the March, 1948 issue of the RECORD SUPPLEMENT is now available domestically.

Britten: The Holy Sonnets of John Donne, Op. 35. Peter Pears (tenor) and Benjamin Britten (piano). Three 12" imported records, G-DB-6689/91; \$7.86. (Automatic, G-DB9348/50).

The poetry of John Donne ranges in mood from the almost bitter licentiousness of his early poems, to the great probing doubts and uncertainties of the later ones. Donne, along with other seventeenth century metaphysical poets, has had an important revival in recent years. This popularity is due largely to a kinship of spirit between the two centuries. The seventeenth century marked the beginning of modern scientific thought, accompanied by signs of bitter self-doubt and uncertainty. Of all the poets of that era, Donne, more than any other, exemplifies the state of unrest prevalent in that time, and in this. The "Holy Sonnets", written in 1618, combine the deep mystical qualities of medieval faith with the almost scientifically logical patterns of Donne's thought. The mood of these poems might be summed up as a brooding fear and remorse for past sins, a fear which is relieved only by death.

Benjamin Britten's song cycle, published in 1946, uses nine of Donne's original 19 sonnets. Like the "Seven Sonnets of Michelangelo" (G-C3312 and G-B9302), Britten's settings of the Donne poems are marvelous unions of text and music. The sonnets used are: Oh my blacke Soule!; Batter my heart; O might these sighes and teares; Oh, to vex me; What if this present; Since she whom I loved; At the round earth's imagined corners; Thou hast made me; Death, be not proud.

The performance by Peter Pears and Benjamin Britten can be considered definitive, since the composer is also the accompanist. Pears' musicianship is among the finest of English singers, and Britten's accompaniments are impeccable. HMV has served them well in recording.

Debussy: Petite Suite (Arr. Orch.-Büsser). L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Ernest Ansermet. Two 12" imported records in set ED-EDA98; price complete with album \$5.25. (Automatic only).

The rich, heady harmonies of Debussy's later works are not to be found in the "Petite Suite". "La Mer", the "Nocturnes" and "Iberia" resemble the impressionistic oils of Monet, but the "Petite Suite" has more the character of a delicate water color. The four little pictures, "En Bateau", "Cortège", "Minuet" and "Ballet" are drawn with simple, skillful lines. Henri Büsser's orchestration is clear and tasteful, making full use of instrumental color while maintaining the feeling of the small orchestra.

Ansermet stands with Charles Münch and Pierre Monteux as one of the leading conductors of the modern French school. His conducting of the "Petite Suite" has subtlety and lightness and the recording captures all of the nuance of the performance. Previous recordings were made several years ago; this is easily the best recording available.

Debussy: Printemps—Symphonic Suite. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" records in set VDM-1293; price complete with paper envelope \$2.62.

Originally composed in 1887 as a suite for orchestra and female chorus, "Printemps" was revised for orchestra alone in 1913. The shadows of Massenet and Grieg stand behind this music to some extent, but there is also a definite assertion of Debussy's later style. In general, the texture is a little more transparent, the melodies less elusive and atmospheric, and the overall outline, more definite. While "Printemps" is not in a class with "La Mer" or the "Nocturnes", it is an important work, foreshadowing the masterpieces which were to follow, and possessing enough beauty to stand on its own feet.

To an almost greater degree than any of the later works, "Printemps" benefits by modern recording technique. The tone colors are mostly rather fragile pastels, with little of the thick, exotic masses of color to be found in his later works. Poor recording makes these delicate color patterns seem gray and lifeless. This was true of the older recording by the Paris Conservatory Orchestra conducted by Pierre Coppola (VDM-363), although the performance had many merits. The present performance has a little more sweep to it, and the HMV recording is far superior to the older recording.

Delius: A Village Romeo and Juliet—Complete Recording. Soloists, Chorus and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Twelve 12" imported records, G-DB-6751/62; price, \$31.44. (Automatic, G-DB9306/17).

The cast includes:

Manz Dennis Dowling (B)
 Marti Frederick Sharp (B)
 Sali as a child Margaret Ritchie (S)
 Sali (Son of Manz) René Soames (T)
 Vreli as a child Dorothy Bond (S)
 Vreli

(Daughter of Marti)....Lorely Dyer (S)
 The Dark Fiddler Gordon Clinton (B)

Frederick Delius' opera, "A Village Romeo and Juliet" was composed in 1900-1 at Grez-sur-Loing, in France. Based on Gottfried Keller's novelle, "Romeo und Juliet auf dem Dorfe", the opera had its original setting in German; as a consequence, the present version is done in translation. The story concerns the argument of two farmers over a strip of land, and the tragic love of their two children. The understatement of this tragedy brings to mind Debussy's "Pelleas et Melisande".

From the conventional operatic point of view, this work is quiet strange. The vocal writing is neither simple, nor particularly gratifying. In the theater, the large orchestral forces have a tendency to overpower the singers, even though the texture is seldom very thick (a point which is obviated in the present recording). For the real hero of this work is the orchestra, which portrays the subtly varying moods and blends the different emotional threads. Essentially, Delius conceived this work as one continuous rhapsody whose form is dictated only by the flowing moods. One section in particular, "A Walk to a Paradise Garden" has achieved considerable popularity as a concert piece. But there are other sections which stand out as high points, the "Dream of Sali and Vreli" being one such portion. The conclusion of the opera, with the haunting song of the boatmen, "Heighol—travellers we a-passing by", is one of the most beautiful moments in this lovely work.

Sir Thomas Beecham's affinity for the music of Delius is well known, and it is a great tribute to him that he has recorded Delius' masterpiece. For without the remarkable control and sensitivity that Beecham brings to Delius, it is doubtful if this work would be recorded at all, let alone as perfectly as it is here. The singers are all very acceptable and the orchestra under Beecham's direction performs with consummate skill.

HMV's complete recording is clear and resonant, with extremely quiet surfaces.

Dvořák: The Golden Spinning Wheel, Op. 109. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" records in set VDM-1291; price complete with album \$4.75. (Also, imported G-DB6656/8; price \$7.86. Automatic, G-DB9284/6.)

Czech folk lore contains some of the most fantastic supernatural tales to be found in the literature of a people. Terror and bloodshed fill many of its pages with unrivaled gruesomeness. Karel Jaromír Erben set many of these tales together in verse form in his collection, "A Garland of National Legend". Four of these were used by Dvořák as the basis for symphonic poems, including "The Golden Spinning Wheel". Completed in 1896, it is an example of Dvořák's art at its most mature. The construction is firm, even within the rather loose bounds of the form used. In addition, although closely allied to its program, "The Golden Spinning Wheel" is a sufficiently well wrought work to stand on its own merits. It should find many admirers.

The recording, made in England, is notable for its spaciousness and tonal fidelity. The brass choir in particular comes through with a faithfulness, both to the individual instruments and to the choir as a whole, which is really remarkable. Beecham is at his best in this recording. While the domestic surfaces are quite satisfactory, they are surpassed by the imported ones.

Dvořák: Symphony No. 5 in E minor, Op. 95 ("From the New World"). Danish State Broadcasting Symphony Orchestra conducted by Nicolai Malko. Five 12" imported records, Nos. G-Z7008/12; price, \$10.00. (Automatic only).

There have been many recordings of this popular symphony, a few of which are particularly fine. The new recording by Leopold Stokowski (VDV-25), and older ones by Ormandy (CMM-570) and George Szell (VDM-469) are all excellent. But they must all move over and make room for the really exciting performance which Malko gives of Dvořák's Fifth. His conception of this work has obviously been thought out with great care. Here, the emphasis is not upon "New World", but upon "Symphony". Malko takes the work out of the category of program music, and demonstrates that this oft-performed work is really a great symphony. This is the type of reading which is likely to become a collector's item.

Another beautiful example of flawless Danish HMV recording, there is a resonance and tonal fidelity which is unexcelled. The surfaces are noiseless.

Falla: Concerto in B minor for Harpsichord and Chamber Group. Ralph Kirkpatrick (harpsichord), with Alexander Schneider (violin), Mitchell Miller (oboe), Samuel Baron (flute), Harold Freeman (clarinet) and Bernard Greenhouse (cello). Two 12" records in set MER-DM5; price complete with album \$3.94. (Automatic only).

For those who know Manuel de Falla only by such works as "El amor brujo" or "Nights in the Gardens of Spain", the present composition may well seem somewhat forbidding on the first hearings. Little of the sensuous impressionism of the former works can be found here; rather, the work is a pungent, concise example of neo-classicism. Falla uses the word "concerto" in the older sense of a "concerto da camera". Thus, the harpsichord is presented as the leader of an integrated ensemble, rather than as a definite solo instrument.

For all of its extreme modernism, Falla's concerto has as its basis, the old liturgical music of Spain. This powerful score may be difficult to grasp in the initial stages, but it is well worth the effort.

An older recording with Manuel de Falla playing the harpsichord part (CMX-9) is definitely out of class in respect to recording, but is superior as a performance. The main objection to the present version is not with the playing, which is uniformly good, but with the balance. With such fine artists as Kirkpatrick, Schneider, Miller and the others it seems a pity that more care was not taken with the balance. However, the recording as such is much superior, and the surfaces, quiet.

Gounod: Faust—"Complete" recording. Soloists, Chorus & Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Sixteen 12" records in set VDM-1300/1; price complete with 2 albums \$22.00. (Automatic only).

The cast of this recording is:

Faust	Georges Noré (T)
Marguerite	Geori-Boué (S)
Mephistopheles	Roger Rico (Bs)
Valentin	Roger Bourdin (B)
Wagner	Ernest Frank (Bs)
Siebel	Huguette Saint-Arnaud (Ms)
Martha	Betty Bannerman (Ms)
Organists	Hubert Dawkes and Herbert Dawson

Charles Gounod's opera "Faust" has gone out of fashion with the passing of the great tradition of French singing in America. Time was when this opera was the most performed of all works written for the lyric theatre. The Metropolitan Opera House was even nicknamed the "Faustspielhaus" because it was presented so often. "Faust" opened the Metropolitan back in October, 1883 with the famous Christine Nilsson and Italo Campanini. Since that time "Faust" has been one of the staples of the French repertory. Unfortunately, with the passing of the great traditions of the past, the opera has been neglected of late. When Sir

Thomas Beecham was conducting at the Metropolitan a few years ago, he revitalized this score to a remarkable degree. All one has to do is to listen to almost any one of the sides in this set to hear how this is possible. Fortunately, the conductor has a group of fine French musicians with a magnificent orchestra and chorus. The tenor possesses a fresh, ringing voice which is used with great artistry. The Marguerite, Geori-Boué, has a light voice which is in keeping with the character she is portraying. The Mephisto is most impressive. Roger Bourdin, the Valentin, is familiar to some collectors through his pre-war French recordings (not available at present). The others are also well cast. However, the orchestra is the real star of the recording. The English recording is stunning in its impact.

There are a few brief cuts, mostly of repetitious material. The aria, "Avant de quitter ses lieux" is omitted. However, since this was not included in the original performance, its omission is artistically justified. Also the familiar Ballet Music is omitted. Since this is seldom performed, even at the Paris Opera, it is not missed too much. The old Victor recording of this opera has the benefit of Marcel Journet as the Mephisto, but the recording shows its age very badly. The new recording is a noteworthy addition to the recorded repertory. Incidentally, the set has not been issued in England as yet.

Handel: Serse—Ombra mai fu (Largo) & Bizet: Agnus Dei. Kirsten Flagstad (soprano in Italian & Latin) & Philharmonia Orchestra conducted by Warwick Braithwaite with G. Thalben-Ball (organ). 12" imported record, No. G-DB6791; price \$2.62.

A glorious recording of two staples of the vocal repertory, definitively performed by Kirsten Flagstad. The Handel aria is particularly appealing in its simplicity and dignity. Mme. Flagstad's rich warm voice has all too often given trouble to the recording engineers. However in this new English release, the voice emerges in all its color and grandeur. The orchestral accompaniment is impressively recorded.

Ireland: These Things Shall Be—Selections. The Hallé Choir and Orchestra conducted by John Barbiroli. Two 12" imported records, Nos. G-C3826/7; price, \$4.00. (Manual only).

Composed shortly before World War II, John Ireland's large-scale choral work, "These Things Shall Be" is based on John Addington Symonds' Utopian poem of the same title. The first performance took place on December 1, 1937, at a symphony concert of the British Broadcasting Corporation. Musically, it bears some resemblance to Elgar, and, to a lesser degree, Walton. The selections recorded here are: Say, heart, what will the future bring; These things shall be; Nation with nation, land with land. (tenor solo by Parry Jones); When all the earth is paradise.

The Hallé Choir and Orchestra under the direction of John Barbirolli offers a very fine performance of this seldom heard choral work. The diction is unusually clear for a large group of this kind, and except for a slight over-prominence of the brass, the orchestral balance is excellent.

HMV's recording is fine, and the surfaces, quiet.

Mozart: Concerto in C major, K.299 for Flute, Harp and Orchestra. René LeRoy (flute), Lily Laskine (harp) with Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" records in set VDM-1292; price complete with album \$4.75.

The Concerto in C major for Flute, Harp and Orchestra was composed in 1778 during one of Mozart's many periods of financial insecurity. His arrival in Paris in the early part of that year had not caused the sensation which he had experienced in other cities, and as a result his finances remained in a bad state. To help defray expenses, Mozart accepted a few pupils. One of these, the daughter of the Duc de Guines, was a talented performer on both the flute and harp. It was for her that the present work was composed. The ethereal tones of the two solo instruments are balanced by a light textured orchestral accompaniment, producing a work which is ideal for pleasant summer listening.

René LeRoy and Lily Laskine offer a graceful, well-proportioned performance of this seldom heard work, and Beecham's accompaniments give ample proof for his fame as an interpreter of Mozart.

Even though some of the more subdued tones of the harp fail to come through as clearly as might be wished, the HMV recording is splendid, and Victor's pressings, good. Two earlier recordings are not available at present.

Nielsen: Symphony No. 3, Op. 27 ("Espansiva") (9 sides) & **Saul and David — Prelude to Act II** (1 side). Danish State Radio Symphony Orchestra conducted by Erik Tuxen. Five 12" imported records, Nos. ED-AK24006/10; price, \$10.50. (Automatic only)

The Third Symphony of Carl Nielsen is a highly personal work, romantic in character and sound in construction. The influence of other composers is not so obvious as in the earlier Symphony No. 2 ("The Four Temperaments") (reviewed in the January, 1949 issue of the RECORD SUPPLEMENT). The work is in four movements, the second of which utilizes two solo voices in addition to the orchestra. From the point of view of construction, there is a tightness which brings to mind the symphonies of Brahms, but the general lines are longer and freer. Like his earlier work, this symphony has been unfortunately neglected. For it is appealing and deserving of more frequent performances.

The Danish State Radio Symphony Orchestra which also does such a remarkable performance of Dvořák's Symphony No. 5, reviewed in this issue, gives a stirring treatment of the Nielsen Third Symphony. The two singers, Inger Lis Hassing (soprano) and Erik Sjöberg (baritone) are excellent in their brief, but beautiful solo passages. Erik Tuxen builds the work into a well-focused performance.

The Danish frr recording is remarkable in its clarity and resonance, and the Decca surfaces are quiet.

Offenbach: Les Contes d'Hoffmann — "Complete" recording. Soloists, Chorus & Orchestra of the Opéra-Comique, Paris, conducted by André Cluytens. Sixteen 12" imported records. Nos. C-LFX794/809; price complete with album \$45.00. (Manual only).

The cast of this stunning recorded performance is as follows:

Hoffmann	Raoul Jobin (T)
Olympia	Renée Doria (S)
Giulietta	Vina Bovy (S)
Antonia	Geori-Boué (S)
Nicklausse	Fanny Revoil (Ms)
La Muse	Renée Faure (spoken)
Lindorf	Louis Musy (B)
Coppelius	André Pernet (Bs)
Dappertutto	Charles Soix (Bs)
Dr. Miracle	Roger Bourdin (B)
Spalanzani	René Lapelletrie (T)
Schlemil	Charles Cambon (B)
Crespel	André Philippe (Bs)
Andrés, Cochenille,	
Franz, Pitichinaccio	Bovril (vocal)
etc.	

Jacques Offenbach's fantastic opera "Les Contes d'Hoffmann" has at last been recorded. This work has a strong appeal for many listeners, so it is a great pleasure to be able to say that a first-rate recorded performance is now available. Occasionally, in the opera house, the roles of the three heroines and the three villains are sung by the same soprano and baritone. However, the recording employs different singers for each role. In each case, the voice is particularly suited to the character. The doll, Olympia, has a bright coloratura; the courtesan, Giulietta, has a sensuous voice; the tragic Antonia is a lovely lyric soprano. The men are particularly outstanding, with Charles Soix carrying off the honors as Dappertutto. Raoul Jobin has sung the role of Hoffmann at the Metropolitan several times. His voice records well and the interpretation is most appealing.

The recording was made in the Théâtre des Champs-Élysée, where the Ravel opera "L'Enfant et les Sortilèges" was recorded. The acoustic properties of the hall are just about perfect for recordings, for there is a vitality and clarity so often missing in French recordings. The brilliant scoring is revealed in the remarkable reproduction.

There are some cuts in this long score. However, there is more included in this performance than American audiences ever hear. The prologue is given complete, with Lindorf's aria, which is so often omitted. The epilogue is also complete, with the brief lines of the Muse included.

The records are in an art album with a few pages of introductory material about the artists and the work itself. There are also a few photographs of the recording sessions. The French pressings are very fine.

Prokofiev: Symphony No. 1 in D major, Op. 25 ("Classical"). L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Charles Münch. Two 12" imported records in set ED-EDAI07; price complete with album \$5.25. (Automatic only).

Prokofiev's delightful essay in classical form receives a beautifully polished performance by Charles Münch and this French orchestra. The wit and humor of the work are pointed up with a delicious Gallic flavor — particularly in the last movement, where Münch brings out a little cackling counter-melody in the oboes, seldom heard in other performances. The second movement is taken *Larghetto*, as marked, instead of the *allegretto* adopted by some conductors. The whole performance and recording has a sheen which recommend it as perhaps the definitive version of this engaging masterpiece.

Ravel: Don Quichotte à Dulcinée & Debussy: Trois Ballades de François Villon. Martial Singher (baritone) with Columbia Broadcasting Symphony Orchestra conducted by Maurice Abravanel. Three 10" records in set CMM-820; price complete with album \$3.40. (Also, CLP-ML4152; \$4.85. With: **French Operatic Arias.** Arias from: The Damnation of Faust; Roméo et Juliette; Hamlet; Hérodiade; The Tales of Hoffmann; Carmen. Martial Singher (baritone) with Metropolitan Opera Orchestra conducted by Paul Breisach.)

Ravel's last composition was the brief song cycle, "Don Quichotte à Dulcinée", composed in 1932. The three songs included in this group are: Chanson romanesque; Chanson épique; Chanson à boire. Originally intended for a film featuring Feodor Chaliapin, these songs are delicate works of tenderness and humor. The Debussy group, "Trois Ballades de François Villon" is also late in composition.

Pierre Bernac's recording of the latter group was reviewed in last month's issue of the RECORD SUPPLEMENT. From a purely tonal point of view, Singher's voice is more pleasing than Bernac's, but he does not have quite the technique to equal Bernac. A general comparison of their attitudes toward interpretation would reveal that Bernac takes great care with the individual word, and lets the phrase grow out of the accumulated words; whereas Singher shapes the phrase, letting each word take care of itself.

While not the equal of the HMV recordings, Columbia's offering has been nicely done, with fine balance between voice and orchestra. The last of the Debussy songs, "Ballade des femmes de Paris" has been beautifully recorded by Maggie Teyte (included in VM-322). With this exception, none of the songs are available on domestic records at the present time.

Rimsky-Korsakov: Schéhérazade—Symphonic Suite. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Ernest Ansermet. Six 12" imported records in set ED-EDAI06; price complete with album \$13.65. (Automatic only).

There have been many fine recorded performances of this popular work; among them: San Francisco Symphony Orchestra conducted by Pierre Monteux (VDM-920), Philadelphia Orchestra conducted by Eugene Ormandy (CMM-772), Cleveland Orchestra conducted by Artur Rodzinski (CMM-398) and Philadelphia Orchestra conducted by Leopold Stokowski (VDM-269).

Now English Decca has released a superlative version directed by Ernest Ansermet. There is, in this performance, all of the sweep and breadth that this music demands, plus a maximum of excitement. In addition, it is about the most artistic performance on records. He is aided by one of the best recordings to be issued by English Decca. The brass instruments have a vibrant tonal quality, usually heard only in the concert hall, and the strings, an amazingly life-like sheen. All of which places this recording and performance in the first class.

Rivier: Symphony No. 3 in G major, for String Orchestra. Orchestre National de la Radiodiffusion Française conducted by Roger Desormière. Three 12" imported records, C-LFX828/30; price, \$7.86. (Manual only).

Jean Rivier (b. 1896) composed, in all, three symphonies for string orchestra. The last of these was completed at Saint-Germaine-de-Marencennes in the summer of 1938. It is dedicated to Jane Evrard, conductor of a noted French women's orchestra, who presented the first performance in Paris. The four movements which make up this symphony are marked: *Allegretto quasi Pastorella*; *Vivo e leggiero*; *Lento e nostalgico*; *Allegro molto e fugato*. Although the style is modern, it is never disturbingly so. There are minor traces of the influence of such composers as Prokofiev, Stravinsky, Hindemith and others, but this is not eclecticism — Rivier's musical personality is too strong for that. The neatness of line and the generally fine writing for the string instruments bring to mind Honegger's great work in this form. The Third Symphony of Rivier has attained considerable popularity in Europe, having been performed often in France and elsewhere.

The Orchestre National de la Radiodiffusion Française, which contributed in a large part to the excellence of the recent recording of Ravel's "L'Enfant et les sortilèges" (CMM-MOP29), plays with excellent tone and fine style on these records. The recording, like that of the Ravel, was made in the Théâtre des Champs-Élysées and is clear, resonant and well defined.

Sauguet: Les Forains—Ballet. Orchestre des Concerts Lamoureux conducted by Henri Sauguet. Three 12" imported records, PD-A6.254/6; price complete with album \$6.50. (Automatic only).

Henri Sauguet (b. 1901) first came into prominence in 1923 when he became a member of a group known as "Ecole d'Arcueil", sponsored by Erik Satie. Although never as popular as "Les Six", some members of this group have achieved great distinction in French music.

"Les Forains" (The Traveling Players) was composed for a dance recital given by Roland Petit. The first performance took place in Paris, by the Ballet de Théâtre de Champs-Élysées, with costumes and sets by Christian Berard, on March 2, 1945. Since then, it has been performed over 250 times. There is much of the French music hall in this music, as well as some of the spicy rhythmic and harmonic devices of Stravinsky and others.

The Lamoureux Orchestra under the direction of the composer offers a fine performance of this pleasant music, but the recording is rather thin, and the surfaces, somewhat noisy.

Schönberg: Gurre-Lieder. Soloists, Choruses and Philadelphia Orchestra conducted by Leopold Stokowski. Fourteen 12" records in set VDM-127; price complete with album \$18.50.

The soloists are:

Waldemar	Paul Althouse (T)
Tove	Jeannette Vreeland (S)
Waldtaube	Rose Bampton (C)
Bauer	Abrasha Robofsky (Bs)
Klaus-Narr	Robert Betts (T)
Sprecher	Benjamin de Loache (T)

The Choruses are:

Princeton Glee Club conducted by Alexander Russell

Fortnightly Club conducted by Henry Gordon Thunder

Mendelssohn Club conducted by Bruce Carey.

Because of the great demand for Schönberg's romantic masterpiece, Victor has reinstated the original recording to their catalogue. The first side is devoted to a discussion of the music by Leopold Stokowski. A booklet containing the German text and its English translation is included with the set.

Schubert: Quartet No. 15 in G major, Op. 161. Hungarian String Quartet. Five 12" imported records, Nos. G-DB6431/5; price, \$13.10. (Automatic, G-DB9331/5).

Although completed in 1826, Schubert's Quartet in G major was not published until 1851, twenty three years after his death. Like much of Schubert's music, this quartet alternates between light and serious moods without incongruity. There is an intensity of feeling, particularly in the last two movements, which is somewhat unusual for Schubert. Although the G major quartet has never received the popularity of two or three of his other quartets, it is a masterpiece deserving more frequent hearings. The four movements are: Allegro molto moderato; Andante un poco moto; Scherzo (Allegro vivace) & Trio (Allegretto); Allegro assai.

Of the two earlier recordings by the Busch Quartet (G-DB3744/8) and the Strub Quartet (G-EH1039/43), only the latter is in stock at the present time. However, neither of the earlier performances can measure up to the fine control and elastic playing of the Hungarian Quartet. This ensemble is obviously one of the very front rank, and their performance of this work, one of high excellence. The members of the group are: Zoltan Szekely; Alexandre Moskowsky; Denes Koromzay; Vilmos Palotai.

The HMV recording places the present version in a class with the best of chamber music recordings. The surfaces are very quiet.

Schumann: Concerto in A minor, Op. 54, for Piano and Orchestra. Moura Lympny (piano) and London Symphony Orchestra conducted by Royaltan Kisch. Four 12" imported records in set ED-EDA-96; price complete with album \$11.00. (Automatic only).

There have been many fine recordings of this popular piano concerto. To mention only a few: Myra Hess with a Symphony Orchestra conducted by Walter Goehr (VDM-473), Artur Rubinstein with RCA Victor Symphony Orchestra conducted by William Steinberg (VDM-1176), Rudolf Serkin with Philadelphia Orchestra conducted by Eugene Ormandy (CMM-734), and Claudio Arrau with Detroit Symphony Orchestra conducted by Karl Krueger (VDM-1009). Each of these performances has its own set of virtues and weaknesses, but any one of them is perfectly acceptable.

The present performance is straightforward and thoroughly competent, if not particularly distinguished. Moura Lympny emphasizes neither the romantic poetics of this work, as does Myra Hess, nor the bravura aspects, as does Rubinstein, but presents a nicely proportioned performance. Where this presentation is superior to earlier versions is in recording. Owners of high fidelity sets who do not already possess a recording of this work will find this the best by far.

Scriabin: Poeme d'Extase, Op. 54 (Poem of Ecstasy). San Francisco Symphony Orchestra conducted by Pierre Monteux. Two 12" records in set VDM-1270; price complete with paper envelope \$2.62.

Alexander Scriabin (1872-1915), like many other Russian composers, received his early education in a military academy, but soon his desire for music led him to the Moscow Conservatory where he studied with Taneiev and others. His early compositions bear the influence of Chopin, and to some extent, Wagner. But about 1908 he became interested in theosophy, a movement which sought to form a synthesis of all the arts for the glorification of religious mysticism. Scriabin went so far as to devise a "color keyboard" to be used in performances of his works. Although seldom performed today, his orchestral compositions are marked by a flowing, almost ecstatic mood, a somewhat elastic formal structure, and rather lush orchestration. Once considered to be at the very edge of modernism, Scriabin is now usually pigeon-holed under impressionism. "Poeme d'Extase" was completed in 1908 with the idea of describing Scriabin's view of the "Joy of Creative Activity".

Monteux conducts this work with the same luminous fervor with which he did d'Indy's "Istar Variations" and Ravel's "La Valse". The recording is excellent, and the surfaces, good.

Smetana: The Bartered Bride — Overture, Polka, Dance of the Comedians. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" records in set VDM-1294; price complete with paper envelope \$2.62.

When Sir Thomas Beecham performs music of light character, he brings to it a fine feeling for buoyant texture. Such, at least, is the case with the present performance by Beecham of three excerpts from Smetana's comic opera, "The Bartered Bride". The pace at which the Overture from this opera is usually taken is a rapid one, calculated to dazzle the listener. But too often, the music ends up being frantic and blurred. Sir Thomas loses none of the humor in his reading, but manages, by adopting a somewhat slower tempo, to bring the latent grace of the music forward. There is a Mozartian lightness of touch in this performance that sets it apart from previous renditions. This same quality is also to be found in Beecham's treatment of the "Polka" and "Dance of the Comedians". Pleasant music performed with zest—and grace.

The recording, made in England, is excellent, and the domestic surfaces, quiet.

Strauss: Die Fledermaus—Overture, Op. 56 & The Gypsy Baron—Overture. Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records in set CMX-311; price complete with album \$3.50. [Also, CLP-ML2041, with: Strauss: Blue Danube Waltz; Tales from the Vienna Woods. Philadelphia Orchestra conducted by Eugene Ormandy. Price, \$3.85.]

Eugene Ormandy conducts the Philadelphia Orchestra in the overtures to two of Strauss's most popular operettas, "Die Fledermaus" and "The Gypsy Baron". If this performance does not quite have the real Viennese lilt which Bruno Walter brings to these pieces (VDM-805), there is a fine sense of style. The Philadelphia Orchestra plays brightly here, and the recording as such is excellent, although there might have been a little more resonance.

These overtures are also available as single records: "Die Fledermaus" (C-12946D); "Gypsy Baron" (C-12947D), priced at \$1.05 each.

Strauss: Don Juan, Op. 20. Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records in set VDM-1289; price complete with paper envelope \$2.62.

Strauss's popular tone poem, "Don Juan" receives a stunning performance and beautiful recording by the Boston Symphony Orchestra conducted by Serge Koussevitzky. The opening upward rush of the strings is very exciting, and if Koussevitzky draws every ounce of sentiment from the second theme, one must admit that it was there to begin with. A somewhat better balanced interpretation may be had in the performance by the Saxon State Orchestra conducted by Karl Böhm (G-DB4625/6), but the recording is rather old and cannot compare with the present one. Apparently made in Boston's Symphony Hall, there is a wonderfully realistic resonance, ideally suited to this colorful score.

Strauss: Salome—Final Scene. Ljuba Welitsch (soprano) with Metropolitan Opera Orchestra conducted by Fritz Reiner. Two 12" records in set CMX-316; price complete with album \$3.10. [Also, CLP-ML2048, with: Tchaikovsky: Eugene Onegin (Act I)—Tatiana's Letter Scene, Ljuba Welitsch (soprano, in German) with Philharmonia Orchestra conducted by Walter Süsskind. Price, \$3.85.]

Richard Strauss's "Salome" was begun in 1903 and first performed in Dresden in 1905. The storm of protest which arose because of the subject matter was repeated to an even greater extent when the opera received its American première at the Metropolitan in 1907. The reaction was so strong that "Salome" was not presented here again until 1934.

A reaction of almost equal force—although of a different nature—occurred in February of this year when the Bulgarian soprano, Ljuba Welitsch, and conductor Fritz Reiner made their Metropolitan debuts with "Salome". The result was a perfect collaboration between one of the finest conductors of opera, and a singer with an exceptionally beautiful voice and a fine sense for dramatic interpretation. Their performance of the final scene of "Salome" has been most successfully recorded by Columbia. This performance, with Welitsch's recording of the Letter Scene from "Eugene Onegin" make a handsome coupling on one 10" LP record. Both performances are well worth having.

Tchaikovsky: Eugene Onegin (Act 1) — Tatiana's Letter Scene. Ljuba Welitsch (soprano, in German) with the Philharmonia Orchestra conducted by Walter Süsskind. Two 12" records in set CMX-310; price complete with album \$3.10. (Also, CLP-ML2048, with: **Strauss: Salome—Finale Scene.** Ljuba Welitsch (soprano) with Metropolitan Opera Orchestra conducted by Fritz Reiner. Price, \$3.85).

This performance which was originally reviewed from the imported pressings in the March, 1949 issue of the RECORD SUPPLEMENT is now available on domestic surfaces.

Wagner: Tristan und Isolde—Isolde's Narrative and Curse (3 sides). Kirsten Flagstad (soprano) and Elisabeth Höngen (contralto) with Philharmonia Orchestra conducted by Issay Dobrowen, & **Fünf Gedichte—No. 3, Im Treibhaus.** (1 side) Kirsten Flagstad (soprano) with Gerald Moore (piano). Two 12" imported records, Nos. G-DB6748/9; price, \$5.24. (Manual only).

Wagner: Fünf Gedichte—No. 4, Schmerzen & No. 5, Träume. Kirsten Flagstad (soprano) with Gerald Moore (piano). 12" imported record, No. G-DB6842; price, \$2.62.

Wagner: Tannhäuser—Elisabeth's Gebet. Kirsten Flagstad (soprano) and Philharmonia Orchestra conducted by Issay Dobrowen, 12" imported record, No. G-DB6795; price, \$2.62.

Kirsten Flagstad's recording of Isolde's Narrative and Curse, beginning with the phrase, "Doch nun von Tristan!" is easily in a class with her recent recording of the Immolation Scene from "Götterdammerung". The beauty of her voice has improved since her earlier recordings were made and her interpretive powers have gained in warmth. She sings the three songs from "Fünf Gedichte von Mathilde Wesendonck" in their original setting with piano. In these selections, all of the control necessary for fine lieder singing is evident, and the accompaniments by Gerald Moore are perfect in mood and balance. Her performance of Elisabeth's Prayer is superior to the one recorded some years back, having greater warmth and style.

Modern recording technique brings out all of the beauty of this great voice. These HMV records can be given the highest recommendation.

Walton-Sitwell: Façade. Edith Sitwell (reader) with Chamber Orchestra conducted by Frederick Prausnitz. (Produced in cooperation with the Museum of Modern Art, New York). Four 12" records in set CMM-829; price complete with album and text \$5.20. (Also, CLP-ML2047; price complete with text \$3.85).

When "Façade", a group of short poems written to be recited with the accompaniment of a small orchestra, was first produced in London in 1926, the audience was warned that it should regard "Façade" as an entertainment, and that it need not repress any impulse to laugh if it felt one. Sir Osbert Sitwell, brother of poet Edith, describes the amazed reactions of the audience on that occasion in an excellent introduction, included in the present set of records. If the delightfully silly verses of Edith Sitwell and the pointedly satirical music of William Walton no longer shock audiences, they can offer exactly what was originally intended: excellent entertainment.

The sections of this "Melodrama" are: Fanfare; Hornpipe; En Famille; Mariner Man; Trio for Two Cats and a Trombone; Through Gilded Trellises; "I Do Like to be Beside the Seashore" (Tango Pasadoble—recited by David Horner); Scotch Rhapsody; Lullaby for Jumbo; Fox Trot; By the Lake; The Man from a Far Country; Jodelling Song; Country Dance; Black Mrs. Behemoth; Popular Song; Polka; Waltz; Four in the Morning; Something Lies Beyond the Scene; When Sir Beelzebub.

An older recording by Miss Sitwell and Constant Lambert (ED-K991/2) contains eleven of the pieces, as well as one ("Tarantelle") that is not included in the present version; but, although the performances were excellent, the recording shows its age. In the new set, Miss Sitwell reads these raucous little poems with a classic restraint that increases their humor greatly, and if David Horner's delivery of the "Tango" is not as excellent as that of Constant Lambert, it is thoroughly adequate. Columbia and the Museum of Modern Art are to be congratulated for including an attractive booklet containing the complete text.

The music from "Façade" has also been arranged by William Walton, into two orchestral suites, which have been recorded by the London Philharmonic Orchestra conducted by Walton (G-C2836/7 and G-C3042). The orchestral version has been performed as a ballet and is scheduled for performance by the Sadler's Wells Ballet Company when it appears in New York in the fall.

COLLECTIONS

Folk Songs of the British Isles. Robert Merrill (baritone) with Leila Edwards (piano). Three 10" records in set VMO-1306; price complete with album \$4.10.

Contents: The Ballynure Ballad; Mary of Alendale; Oliver Cromwell; Come, Lets be Merry; Down by the Sally Gardens; My Lovely Celie; Phyllis has such Charming Graces.

Seven old English and Irish folk songs in skillful concert arrangements by H. Lane Wilson, Herbert Hugues, and Benjamin Britten; all nicely sung and well recorded.

Wilhelm Strienz—Continental Favorites. Wilhelm Strienz (bass in German) with Orchestra conducted by Michael Jary. Four 10" imported records in set LON-LA73; price complete with album \$5.00.

Contents: Heimat deine Sterne; Schwalbenlied; Im tiefen Keller; Die kleine Stadt will schlafen gehen; Die alte Segelmarie; Sing mir das Lied noch einmal; In der Waldschenke; Gute Nacht Mutter!

The very versatile German bass, Wilhelm Strienz, in a collection of ballads from Germany and Austria; all well sung, and beautifully recorded.

SOUTH PACIFIC

Rodgers & Hammerstein: South Pacific—Selections from the Musical Comedy. Mary Martin, Ezio Pinza, Juanita Hall, William Tabbert and Barbara Luna, with Chorus and Orchestra conducted by Salvatore Dell'Isola. Seven 10" records in set CMM-850; price complete with album \$7.12. (Also, 12" CLP-ML4180; \$4.85).

Contents: Overture; Dites-Moi Pourquoi; A Cockeyed Optimist; Wonder How it Feels; Some Enchanted Evening; Bloody Mary is the Girl I Love; There is Nothing Like a Dame; Bali Ha'i; I'm Gonna Wash That Man Right out of my Hair; I'm in Love with a Wonderful Guy; Younger than Springtime; Happy Talk; Honey Bun; You've Got to be Taught; This Nearly was Mine; Finale.

Based on James A. Michener's Pulitzer Prize book, "Tales of the South Pacific", Rodgers and Hammerstein have collaborated to produce another great musical comedy. The songs are all consistently fine, and the singing of Mary Martin and Metropolitan Opera bass, Ezio Pinza is about the best that a musical comedy could boast. Columbia's recording has a resonance not usually found in sets of this type.

YOU ARE THERE

The Signing of the Magna Charta, June 19, 1215.

As reported by C. B. S. correspondents in the Columbia Broadcasting System's radio programs. With John Daly, Ken Roberts, Don Hollenbeck and Quincy Howe. Produced and Directed by Robert Lewis Shayon. Three 12" records in set CMM-822; price complete with album \$4.15.

The Battle of Gettysburg, July 3, 1863. As reported by C. B. S. correspondents in the Columbia Broadcasting System's radio program. With Don Hollenbeck, Richard C. Hottelot, John Daly, Ken Roberts, Ned Calmer. Produced and directed by Robert Lewis Shayon. Three 12" records in set CMM-823; price complete with album \$4.15.

Two sets from the popular series of C. B. S. radio programs, "You Are There", which present great events in history as they might be reported by radio, in the present day. Both are very interesting sequels to Columbia's timely, "I Can Hear It Now . . ." The two sets are also available on one 12" LP record, CLP-ML4149; price, \$4.85.

MISCELLANEOUS LP RECORDS

Bartok: String Quartet No. 4. Guilet String Quartet. 12" LP record, No. CHC-9; price, \$4.85. (Limited Edition only at 78 RPM).

Beethoven: Scottish Songs. Richard Dyer-Bennet (tenor), with piano, violin and cello accompaniment. 12" LP record No. CHC-13; price, \$4.85. (Also available at 78 RPM on CH-A9; \$12.08).

Brahms: Sonata No. 1 in C major, Op. 1. Ray Lev (piano). 12" LP record, No. CHC-5; price, \$4.85. (Also available at 78 RPM on CH-A7; \$12.08).

Grieg: Sonata in A minor, Op. 36. Raya Garbousova (cello) and Artur Balsam (piano). 12" LP record No. CHC-11; price, \$4.85. (Also available at 78 RPM on CH-AD; \$7.20).

Hindemith: Ludus Tonalis. Bruce Simonds (piano). 12" LP record, No. CHC-14; price \$4.85. (Not as yet released at 78 RPM).

Liszt: Six Grand Etudes After Paganini. Robert Goldsand (piano). 12" LP record No. CHC-10; price, \$4.85. (Not as yet released at 78 RPM).

Prokofiev: String Quartet No. 2 in F major. Gordon String Quartet. 12" LP record, No. CHC-8; price, \$4.85. (Limited Edition only at 78 RPM).

Schumann: Humoresque in B flat major, Op. 20. Paul Luyonnet (piano). 12" LP record No. CHC-6; price, \$4.85. (Also at 78 RPM on CH-A1; \$7.19).

Vivaldi-Bach: Concerto Grosso in D minor & Bach-Busoni-Dethier: Organ Prelude and Fugue in D major. Ray Lev (piano). 12" LP record, No. CHC-12; price, \$4.85. (The Vivaldi-Bach Concerto Grosso is available at 78 RPM on CH-AH; price, \$5.25. The Prelude and Fugue in D major has not as yet been announced at 78 RPM).

Vivaldi: Concerto Delle Stagioni. Louis Kaufman (violin) with Concert Hall Society String Orchestra conducted by Henry Swoboda. 12" LP record, No. CHC-AR; price, \$4.85. (Also available at 78 RPM on CH-AR; in two volumes, \$14.70).

Verdi: Rigoletto—Arias and Duets. Lina Pagliughi (soprano) and Alexander Sved (baritone) with Italian Radio Orchestra conducted by Alfredo Simonetto. 12" LP record, No. CS-50.003; price, \$5.95. (Also available at 78 RPM on CS-109; \$10.20).

FOLK MUSIC

Haiti Dances. Recorded in Haiti, with notes by Paul Bowles. Two 10" records in set WAX-2; price complete with album \$2.89.

Contents: Cousin; Dambala; Eh' Loue'; Nan Guinan, Bon soir dame.

Indian Songs of the Southwest. Sung by groups of Apache, Hopi, Navajo and Taos Indians. Four 10" records in set CANDELARIO-1; price complete with album \$5.25.

Contents: Apache Songs: Mountain Spirits Dance & Sun Greeting Ceremony; Hopi Songs: Butterfly Dance & War Dance; Navajo Songs: Yei-bichai & Squaw Dance; Taos Songs: War Dance & Moonlight Song.

LONDON ALBUMS

Royal Welsh Male Choir. Royal Welsh Male Choir conducted by Gwilym T. Jones (Sung in Welsh). Three 10" imported records in set LON-LA76; price complete with album \$3.94.

Contents: March of the men of Harlech; Aberystwyth; Land of my fathers; The pure heart; Deus Salutis; Small Saucepan.

Original Manuscripts, Vol. 1. — Sy Oliver and George Williams. The Squadronaires directed by Jimmy Miller. Three 10" imported records in set LON-LA77; price complete with album \$3.15.

Contents: Oliver: Big Ben Bounce; You Gotta Go; Double Jack; Nocturne. Williams: A Mellow Kind of Mood; The Pogo Jump.

RECENT DOMESTIC SINGLES

Goldmark: The Queen of Sheba—Ballet Music. Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record, No. V-12-0796; \$1.31.

Mozart: Don Giovanni (Act 1)—Batti, Batti, O bel Masetto & Cilèa: Adriana Lecouvreur (Act 1)—Io son l'umile ancella. Licia Albanese (soprano) with RCA Victor Orchestra conducted by D. Marzollo. 12" record, No. V-12-0658; \$1.31.

Mozart: "Haffner" Serenade No. 7 in D major, K. 250—Rondo & Wagner: Die Walküre—Magic Fire Music. First Piano Quartet. 12" record, No. V-12-0766; \$1.31.

Ravel: Jeux d'eau & Fauré: Impromptu No. 2 in F minor, Op. 31. Alexander Brailowsky (piano). 12" record, No. V-12-0794; \$1.31.

Romberg: The Student Prince—Serenade & Scott: Oh, promise me. Jan Peerce (tenor) with Orchestra and Chorus conducted by Warner Bass. 12" record, No. V-12-0795; \$1.31.

Strauss: Village Swallows—Waltz. Berlin Philharmonic Orchestra conducted by Erich Kleiber. 12" record, No. MER-DMS36; \$1.31.

Strauss: Der Zigeunerbaron—Barinkay's Entrance Song ("Als flötter Geist") & Walzerlied (Based on "Tales from the Vienna Woods"). Mario Berini (tenor, in German) with Metropolitan Opera Orchestra conducted by Emil Cooper. 12" record, No. C-72459-D; \$1.05. (Also, CLP-3-124; \$.95).

RECENT IMPORTED SINGLES

Bellini: I Puritani (Act 2)—Qui la voce & Donizetti: Don Pasquale (Act 1)—Quel guardo. Margherita Carosio (soprano), with Orchestra conducted by Alberto Erede. 12" imported record, No. G-DB6858; \$2.62.

Chopin-Melfi: Reviens mon amour (Arr. from Etude Op. 10, No. 3) & Cittadini: Ninna Nanna. Beniamino Gigli (tenor) with Orchestra conducted by Rainaldo Zamboni. 10" imported record, No. G-DA1892; \$2.00.

Debussy: Nocturnes—Fêtes. Symphony Orchestra of the Augusteo, Rome, conducted by Victor de Sabata. 12" imported record, No. G-DB6870; \$2.62.

Debussy: Images—Reflets dans l'eau & Galuppi: Presto. Arturo Benedetti Michelangeli (piano). 12" imported record, No. G-DB6859; \$2.62.

Rimsky-Korsakov: The Snow Maiden—Introduction to Prologue & Dance of the Tumblers. Philharmonia Orchestra conducted by Lawrence Collingwood. 12" imported record, No. G-C3840; \$2.00.

Schumann: Requiem, Op. 90, No. 7 & Liederkreis—Erstes Grün, Op. 35, No. 4 & Frühlingsnacht, Op. 39, No. 12. Flora Nielsen (mezzo-soprano) and Gerald Moore (piano). 12" imported record, No. G-C3831; \$2.00.

Strauss: Die Fledermaus—Mein Herr Marquis (Laughing Song). & Alabiev: Russian Nightingale. Gwen Catley (soprano, in English), with Orchestra conducted by Eric Robinson. 10" imported record, No. G-B9724; \$1.45.

Valente: Torna & Falvo: Dicitencello vuje. Tito Gobbi (baritone) with Orchestra conducted by Alberto Erede. 12" imported record, No. G-DB6876; \$2.62.

Vaughan-Williams: Scott of the Antarctic (Music from the film, including: Prologue, Pony March, Penguins, Climbing the Glacier, The Return, Blizzard, Final Music). Philharmonia Orchestra conducted by Ernest Irving. 12" imported record, No. G-C3834; \$2.00.

Verdi: Stornello & Bellini: Dolente immagine di fille mia. Gabriella Gatti (soprano) with Gerald Moore (piano). 10" imported record, No. G-DA1903; \$2.00.

Wolf: Jägerlied; Der Gärtner; Auftrag; Der Scholar; Der verzweifelte Liebhaber; Unfall. Karl Erb (tenor) with Gerald Moore (piano). 12" imported record, No. G-DB6812; \$2.62.

RECENT ENGLISH DECCA SHIPMENT

Bach: Brandenburg Concerto No. 5 in D major. Frederick Grinke (violin), Gareth Morris (flute), Kathleen Long (piano), with Boyd Neel String Orchestra conducted by Boyd Neel. Three 12" imported records, Nos. ED-AK1889/91; \$6.30.

Bach: Four Duets (arr. Violin and Viola) (E minor, F major, G major, A minor). Frederick Grinke (violin) and Watson Forbes (viola). 12" imported record, No. ED-K1072; \$2.10.

Bax: Quartet No. 1 in G major. Griller String Quartet. Four 12" imported records, Nos. ED-K1009/12; \$8.40.

Beethoven: Trio No. 6 in E flat major, Op. 70, No. 2. Frederick Grinke (violin), Florence Hooton (cello) and Kendall Taylor (piano). Three 12" imported records, Nos. ED-AK1069/71; \$6.30.

Bliss: Quartet in B flat major. Griller String Quartet. Four 12" imported records, Nos. ED-AK1091/4; \$8.40.

Borodin: Prince Igor—Kontchak's Aria. Raphael Arie (bass, in Russian) with L'Orchestre de la Suisse Romande conducted by Isidore Karr. 12" imported record, No. ED-K1965; \$2.10.

Brahms: Immer leiser wird mein Schlummer, Op. 105, No. 2 & Schubert: Winterreise—Frühlingstraum. Eugenia Zareska (mezzo-soprano), with John Wills (piano). 12" imported record, No. ED-K1943; \$2.10.

Bridge: Suite for String Orchestra (Prelude, Intermezzo, Nocturne, Finale). Boyd Neel String Orchestra conducted by Boyd Neel. Three 12" imported records, Nos. ED-X250/2; \$6.30. (Manual).

Britten: Variations on a Theme of Frank Bridge (Introduction and Theme, March, Romance, Aria Italiana, Bourrée Classique, Wiener Walz, Moto Perpetuo, Funeral March, Chant, Fugue, Finale). Boyd Neel String Orchestra conducted by Boyd Neel. Three 12" imported records, Nos. ED-X226/8; \$6.30. (Manual).

Dvořák: Quartet in G major, Op. 106. Isolde Menges String Quartet. Five 12" imported records, Nos. ED-K1000/4; \$10.50.

Dvořák: Romantic Pieces, Op. 75 (Allegro moderato, Allegro maestoso, Allegro appassionato, Larghetto) & Ballade. Frederick Grinke (violin) and Gerald Moore (piano). Two 12" imported records, Nos. ED-K1016/7; \$4.20.

Dvořák: Sonatina, Op. 100. Frederick Grinke (violin) and Kendall Taylor (piano). Two 12" imported records, Nos. ED-K1006/7; \$4.20.

Ferguson: Octet for Clarinet, Bassoon, Horn, Two Violins, Viola, 'Cello and Bass. Pauline Juler (clarinet), Cecil James (bassoon), Dennis Brain (horn), James Merrett (bass), with Griller String Quartet. Three 12" imported records, Nos. ED-AK1095/7; \$6.30.

Ireland: Concertino Pastorale & Downland Suite — Minuet. Boyd Neel String Orchestra conducted by Boyd Neel. Three 12" imported records, Nos. ED-X253/5; \$6.30. (Manual).

Ireland: Phantasie Trio in A minor (In one movement). The Grinke Trio. & Holy Boy. Florence Hooton ('cello) and Ross Pratt (piano). Two 12" imported records, Nos. ED-K899/90; \$4.20.

Mozart: Concerto No. 24 in C minor, K. 491, for Piano and Orchestra. Kathleen Long (piano) and Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. Four 12" imported records, Nos. ED-AK2075/8; \$8.40.

Schubert: Quintet in A major, Op. 114 ("The Trout"). London Belgian String Quartet and Herbert Lodge (bass). Four 12" imported records, Nos. ED-AK1366/9; \$8.40.

Schubert: Der Winterreise — Der Lindenbaum & Die Post. Heinrich Schlusnus (baritone) and Sebastian Peschko (piano). 12" imported record, No. ED-K2068; \$2.10.

Sinigaglia: Le Baruffe Chiozzotte, Op. 32 — Overture. London Symphony Orchestra conducted by Roylton Kisch. 12" imported record, No. ED-K1807; \$2.10.

Stravinsky: Apollo Musagetes (Prologue; Apollo's Dance; Pas d'action; Calliope's Dance; Polyhymnia's Dance; Terpsichore's Dance; Pas de deux; Coda; Apotheosis). Boyd Neel String Orchestra conducted by Boyd Neel. Four 12" imported records, Nos. ED-X167/70; \$8.40. (Manual).

Tchaikovsky: Joan of Arc—Air des Adieux. Eugenia Zareska (mezzo-soprano, in Russian) with London Philharmonic Orchestra conducted by Jean Martinon. 12" imported record, No. ED-K2087; \$2.10.

Turina: Danzas Fantásticas (Exaltación; Ensueño; Orgia). National Symphony Orchestra conducted by Enrique Jorda. Two 12" imported records, Nos. ED-AK1337/8; \$4.20.

Vaughan-Williams: Concerto in D minor for Violin and String Orchestra. Frederick Grinke (violin) and Boyd Neel String Orchestra conducted by Boyd Neel. Two 12" imported records, Nos. ED-X248/9; \$4.20. (Manual).

Weber: Sonata No. 1 in C major, Op. 24. Noel Mewton-Wood (piano). Three 12" imported records, Nos. ED-K1038/40; \$6.30. (Manual).

Weber: Sonata No. 2 in A flat major, Op. 30 & Chopin: Tarantelle. Noel Mewton-Wood (piano). Four 12" imported records, Nos. ED-K1061/4; \$8.40. (Manual).

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These sets, previously discontinued, have been reinstated in the HMV catalogue. We have received a limited shipment.

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Bach: Sonata No. 1 in B minor (Peters No. 1) for Harpsichord and Flute; Sonata No. 2 in E flat major (Peters No. 2) for Harpsichord and Flute; Sonata No. 1 in C major (Peters No. 4) for Flute and Continuo. Yella Pessl (harpsichord) and Georges Barrere (flute). Four 12" imported records, Nos. G-DB3407/10; \$10.48. (Manual only).

Fauré: String Quartet, Op. 121. Pro Arte Quartet. Four 12" imported records, Nos. G-DB2763/6; \$10.48. (Manual only).

Schubert: Fantaisie in C major, Op. 15 ("Wanderer"). Edwin Fischer (piano). Three 12" imported records, Nos. G-DB2276/8; \$7.86. (Manual only).

Schumann: Fantasiestücke, Op. 12 (Des Abends; Aufschwung; Warum; Grillen; In der Nacht; Fabel; Traumes-Wirren; Ende vom Lied). Harold Bauer (piano). Four 12" imported records, Nos. G-DB2687/90; \$10.48. (Manual only).

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